

THE MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



Vol. I., No. 29.]

SATURDAY, AUGUST 9, 1856.

[PRICE 3D.
BY POST, 4D.]

Musical Announcements, &c.

HER MAJESTY'S THEATRE.—

PICCOLOMINI.—ROSATI.—LE CORSAIRE.—THIS EVENING (Aug. 9), will be presented Verdi's opera of LA TRAVIATA. Violetta, Mdle. Piccolomini; Alfredo, Herr Reichardt; Barone Dauphol, Signor Vairo; Dottore Grenvil, Signor Bailou; and Germont Giorgio, Signor Beneventano. Between the acts of the opera, grand Pas de deux by Mdle. Kastrine and M. Vandris, accompanied by the corps de ballet. After the opera, the National Anthem; the solos by Mdle. Piccolomini, Mdle. Finoli; Signor Calzolari, Signor Belletti, and Signor Beneventano, supported by the whole strength of the company. To conclude with the entirely new ballet, entitled LE CORSAIRE, with new scenery, dresses, and decorations. Conrad, Signor Ronsani; Seyd, M. Dauty; Yussuff, M. Venafra; Birbanto, M. Vandris; Sulmea, Mdle. Clara; Dilare, Mdle. Lizeux; Gulnare, Mdle. Rosa; Medora, Madame Rosati. Applications for boxes, stalls, and tickets to be made at the box-office of the theatre, Colonnade, Haymarket.

HER MAJESTY'S THEATRE.—

Last Farewell Nights.—Mdle. PICCOLOMINI.—ROSATI.—LE CORSAIRE.—On Tuesday, August 12, LA FIGLIA DEL REGGIMENTO. Maria, Mdle. Piccolomini. On Thursday, August 14, DON PASQUALE. Norina, Mdle. Piccolomini. On Saturday, August 16, LA TRAVIATA. Violetta, Mdle. Piccolomini. To conclude with every evening the new Ballet entitled LE CORSAIRE. Medora, Madame Rosati. Reduced Prices.—Boxes, pit-tier, and one-pair, £2 12s. 6d.; grand tier, £3 3s.; two-pair, £1 11s. 6d.; three-pair, £1 1s.; pit, 5s.; gallery stalls, 5s.; gallery side stalls, 3s. 6d.; gallery, 2s. 6d.

LONDON SACRED HARMONIC

SOCIETY.—Lower Hall, Exeter Hall.—On MONDAY NEXT, August 11th, Spohr's Oratorio, THE JUDGMENT, and Beethoven's ENGEDI, an adaptation of the Mount of Olives. Principal Vocalists:—Miss E. Hughes, Miss S. Gilbert, Miss M. Wells, and Mr. Lawler. The Band and Chorus will be selected from the Members of the Society. Lender, Mr. H. Blagrove. Conductor, Mr. Surman (Founder of the Exeter Hall Oratorios). The subscription for the summer season is 10s. 6d., or for reserved seats, £1 1s., four tickets for this concert. Subscriptions received at the Office, No. 9, Exeter Hall, where may be obtained Single Tickets, Western Area, 1s.; Gallery, 2s.; Reserved Seats, Area, 3s. The Oratorios are published, "Judgment," 10s., "Engedi," 9s., arranged for the organ or pianoforte, also the orchestral parts, for the use of Choral Societies. One hundred copies of the "Messiah" or "Creation," in sheets of Surman's Exeter Hall 8vo. editions, for £10.

CRYSTAL PALACE.—Pianoforte

Recitals.—Mr. R. HAROLD THOMAS will give his SIXTH and LAST RECITAL on the PIANOFORTE, manufactured for the Company by Messrs. Collard and Collard, on Saturday, August 9, commencing at half-past 3. Programme.—Fantaisie, Il Trovatore; Harold Thomas; Lieder ohne Worte, Mendelssohn; Caprice Brilliant, La Truite, Stephen Heller; Schumann's Schumann; Sketch, an April Shower, op. 1, Harold Thomas; Grand Duo (MS.) for two pianofortes on Themes from the opera of Rigoletto (first time of performance), Mr. W. G. Cousins and Mr. Harold Thomas. G. GROVE, Secretary.

WANTED, in a MUSIC SHOP, at the West-end, a respectable YOUTH, to learn the business; one who can play at sight indispensable. A small salary will be given. Apply by letter to A. B. O., "Musical Gazette" office.



BRADFORD TRIENNIAL MUSICAL FESTIVAL, 1856,

Will be held in

ST. GEORGE'S HALL,

TUESDAY, August 26. THURSDAY, August 28.
WEDNESDAY, August 27. FRIDAY, August 29.

Principal Vocalists:

MADAME CLARA NOVELLO,
MISS SHERRINGTON, MADAME WEISS,
MRS. SUNDERLAND, MISS MILNER,
MADAME PICCOLOMINI,
MADAME ALBONI,
MISS FANNY HUDDART,
MADAME VIARDOT GARCIA,
MR. SIMS REEVES,
MR. MONTEM SMITH, HERR REICHARDT,
MR. WEISS, SIGNOR BENEVENTANO,
SIGNOR BENEVENTANO, MRS. WEISS,
HERR FORMES.

ORGANIST . . . MR. J. L. BROWN.
CONDUCTOR . . . MR. COSTA.

THE BAND

will be selected from the members of the Royal Italian Opera, the Philharmonic Societies, &c., London.

THE CHORUS

from the most efficient Vocalists of Bradford, Leeds, Halifax, Huddersfield, Keighley, Dewsbury, and the neighbouring villages, forming together an ORCHESTRA of nearly 350 PERFORMERS.

TUESDAY MORNING, August 26th,

MENDELSSOHN'S ORATORIO, "ELIJAH."

WEDNESDAY MORNING, August 27th,

COSTA'S ORATORIO, "ELI."
(First time of performance in Yorkshire.)

THURSDAY MORNING, August 28th,

HANDEL'S ORATORIO, "THE MESSIAH."

FRIDAY MORNING, August 29th,

SELECTION DAY.

GRAND MISCELLANEOUS CONCERTS, on TUESDAY, THURSDAY, and FRIDAY EVENINGS; consisting of MS. CANTATAS, "ROBIN HOOD," by J. L. HATTON; and "MAY-DAY," by G. A. MACFARLANE, composed expressly for this Festival; also Grand Symphonies, Overtures, Selections from Operas, Madrigals, Part Songs, &c., &c.

SECURED SEATS, NUMBERED.

FOR EACH PERFORMANCE.

Stalls	£ s. d.	West Gallery	s. d.
Area	1 1 0	First Division	10 0
	0 15 0	Second do.	7 0

UNSECURED SEATS.

Area—	North & South Galleries—
Unreserved . . . 7 0	Unreserved . . . 3 6

Outline Programmes and full particulars may be obtained on application to Mr. CHARLES OLLIVIER, the Secretary to the Committee, St. George's Hall, Bradford.

SAMUEL SMITH, Chairman.

GLOUCESTER MUSICAL FESTIVAL,

TUESDAY, WEDNESDAY, THURSDAY, and FRIDAY, September 9th, 10th, 11th, and 12th, 1856.

Principal Vocal Performers:

MADAME CLARA NOVELLO,
MRS. CLARE HEPWORTH,
MADAME P. VIARDOT GARCIA,
MADAME ALBONI, MRS. LOCKEY,
MR. LOCKEY, MR. SIMS REEVES,
MR. WEISS, MR. THOMAS,
and
MONS. GASSIER.

CONDUCTOR . . . MR. AMOTT.

TUESDAY, September 9th,

A FULL CATHEDRAL SERVICE.

The Sermon will be preached by the Right Rev. the Lord Bishop of Gloucester and Bristol.

WEDNESDAY, September 10th,

MENDELSSOHN'S ORATORIO, "ELIJAH."

THURSDAY, September 11th,

"THE CREATION" (first part);

MOZART'S REQUIEM;

Selections from Eli, St. Paul, Handel, Beethoven, &c.

FRIDAY, September 12th,

"THE MESSIAH."

On the evenings of Tuesday, Wednesday, and Thursday, at the Shire Hall,

GRAND MISCELLANEOUS CONCERTS.

The BAND and CHORUS will consist of 300 Performers, including the first talent in the kingdom.

Programmes and full particulars will shortly appear.

J. H. BROWN,

Hon. Secretary to the Stewards.

THE SPANISH MINSTRELS,

having terminated a most successful engagement at the Royal Panopticon, have the honour to announce that they may be engaged for morning or evening performances in town or country. For terms apply to Senor Antonio, 15, Liverpool-street, King's-cross.

TO PIANOFORTE TUNERS

and others.—WANTED, a steady Man, who thoroughly understands making, or the general repairs of pianos, &c., a permanent SITUATION. Address, with reference and what wages expected, to M. G., "Musical Gazette" office.

ORGANIST.—WANTED, for the Parish

Church of Chard, Somerset, in the place of Mr. F. Rooke, resigned. Salary £25 per annum. Candidates to send their applications and testimonials, addressed to the Churchwardens, on or before the 14th of August next.

N.B.—The population of the town and parish of Chard is nearly 6000, and there is no resident professor of music.

NOTICES, &c.

The ticket for the Entertainment at the Marylebone Institution did not reach us in time.

Post Office Orders for 3s. 3d. (town subscribers) or 4s. 4d. (country) should be made payable to JOHN SMITH, Strand Office, and addressed 11, Crane-court, Fleet-street, London.

RECEIVED.

J. L. Oldham; J. T. Plymouth; C. P. Stamford; W. R., for Mr. T.; Senor A., Liverpool-street; R. H. T., Nottingham; J. O. S., Cheltenham; J. H., Norwich; S. Y., Birmingham; W. S., Exeter; T. T., Devonport; W. O'D., Kinsale.

THE MUSICAL GAZETTE

SATURDAY, AUGUST 9, 1856.

THE complete programme of the *Bradford Triennial Festival* is before us, and we must really congratulate our northern friends upon the prospect of a thorough musical feast. The progress of the very town of Bradford has been something of a marvel, and the steps that have recently been taken for the advancement of music are characteristic of the spirit of liberality and energy that has distinguished the residents generally. The great musical festivals of England have hitherto only been held at Hereford, Worcester, Gloucester, Norwich, and Birmingham, but the entire success of a great music meeting at Bradford in 1853 warranted the projectors of that festival in announcing it as "triennial," and Norwich, Birmingham, and Bradford, will doubtless henceforth form a triad contemporary with Worcester, Gloucester, and Hereford.

The establishment of the meetings of the three choirs—of course we allude to the festivals of the three last-mentioned cities—has been effected by slow and steady gradations, for we believe that the original concerts held for the benefit of widows and orphans of the clergy were on a particularly small scale, but the great gathering at Bradford appears to have scorned feeling its way, and has taken the present condition of these festivals as its starting point, boldly assuming that the support of first-class performances of the highest order of music requires but an appeal for it to be obtained, the result having already proved that the spirit of the Bradford authorities has not been a speculative mania, but has been aroused from a conviction of the increasing cultivation of the divine art of music, and from the necessity of providing efficient representations of such works as must influence and elevate public taste.

The engagements for the great northern meeting of 1856 are on the most liberal scale. We may affirm that every attainable vocal celebrity will appear, since the attractive names of Bosio, Calzolari, Ronconi, Lablache, &c., cannot appear at Moscow and Bradford simultaneously. Indeed, to add to the present list would be positively extravagant.

Neither have the managers of this forthcoming festival confined their promises to standard works. The craving for novelty which is "in the nature of men," is to be fully appeased. Mr. Costa's oratorio, *Eli*, produced with such unlimited success at Birmingham last year, and with such *éclat* at Exeter Hall, in the presence of the Majesty of England (which so seldom enters those saintly precincts) is to be given for the first time in Yorkshire, and with the same cast, we believe, as on the occasion of its first representation. This morning (Wednesday) cannot fail to excite great interest. We have fully entered into this work in Nos. 4 and 5 of the *Musical Gazette*, and have no room now to expatiate upon it. The cast does not please us. We should have

preferred—very infinitely—Miss Dolby and Mr. Weiss to Madame Viardot and Herr Formes in the music of Samuel and Eli, but we suppose the musical managers of the festival were entirely, in this particular, led by Mr. Costa, who is to conduct. This is a pity, for Mr. Costa, long as he has been resident in England, cannot be expected to hear with the ears of an unbiassed Englishman. We entirely refuse the propriety of foreign artistes singing in English oratorio, and we feel sure that in the opinion of a large majority of every impartial auditory, fineness of voice will not atone for defective pronunciation or broken phrasing,—for the want of smoothness in articulation or the purity of style so essential in the performance of sacred music. We make these remarks fearlessly since we have, as all our readers must by this time know, the highest opinion of Madame Viardot and of the great German basso. The gifted sister of the gifted Malibran loses no fraction of her artistic reputation by being able to sing with equal facility in French, Italian, German, and Spanish, but not in English.

Mr. Weiss is to sing the music of the prophet in *Elijah*, which will be given on the Tuesday morning. This is correct. At this performance, Miss Sherrington makes her appearance. Miss Sherrington has a good voice, and is a singer of great promise who made her *début* in London some three months ago; she is to sing as the "widow" and "youth;" Miss Fanny Huddart also appears in *Elijah*. Mr. Sims Reeves will arouse the echoes of St. George's Hall, in the war-song (*Eli*), and the audience will with one acclaim *encore* the martial appeal to the Philistines; this is an easy prophecy.

An English musical festival would not be complete without the *Messiah*, a work of adamant fame, from the admiration of which no novelty detracts. This immortal work is to be given on the third morning, the Friday being devoted to selections, and to a setting of the 103rd Psalm by Mr. W. Jackson. This has been written expressly for the festival, and consists of three airs and three double chorusses. There is but one soprano air, which will be sung by Mrs. Sunderland. Mendelssohn's psalm, "When Israel out of Egypt," forms part of this programme. The selections are excellent, and include the scene at the gates of Nain, from Mr. Henry Leslie's oratorio, *Immanuel*, a novelty to Yorkshire. We warn Yorkshire that it is worth hearing; the funeral march, the widow's plaint, and the chorus being simultaneously worked with fine effect. At this concert, Clara Novello is to sing the grand air from *Samson*, "Let the bright seraphim," and Luther's Hymn.

A feature of very considerable interest is the announcement of two cantatas by English composers, written positively for this festival. That of *Robin Hood*, by Hatton, will be done on the Tuesday evening, and *May Day*, by G. Macfarren, on Thursday. In Hatton's cantata Miss Milner will be introduced.

Alboni, one of the greatest living vocalists, appears twice each evening, which is not once too often. The audience will doubtless take care to multiply her performances.

The Yorkshire folks, who after all we have said about the youth and beauty of Mdlle. Piccolomini will be dying to see her, will not have their curiosity gratified until the Thursday evening concert. She sings also on the Friday evening, and her selections will be from *La Traviata*, and from operas in which she has not appeared in London, *L'Elisir*, *Luisa Miller*, and *Figaro*. The "Dove sono" from Mozart's charming opera she will be sure to sing purely and beautifully, and we shall quite look forward to hearing her version of it, for we have a higher opinion of her vocal qualifications than many of our contemporaries. The good people of Bradford must not expect to find in Mdlle. Piccolomini

a great vocalist, but she will assuredly turn all their heads when she sings in the sparkling *duo* from *L'Elisir*, and in her other *morceaux* she will so disguise the extent of her voice by her exceeding discretion, that she cannot fail to triumph even without the scenic adjuncts which have in London been deemed so essential to her success.

The symphonies at the Evening Concerts are to be the *G minor* of Mozart, the first of Beethoven (a long way from his best), and the "Italian" of Mendelssohn. The band appears to consist entirely of metropolitan talent, and that of the very best. The chorus is to be exclusively "Yorkshire." Quite right. They fairly monopolized the honours of the last Bradford Festival, and the clever chorus master Mr. Jackson has, we doubt not, already taken good care that they shall add to their laurels, setting at the same time an example of perseverance to their metropolitan choral brethren, who have almost as much notion of singing together as a flock of sheep might be supposed to possess of marching in battle array.

Mr. Brownsmith, the organist of the Sacred Harmonic Society, is to have a brand new organ to preside at. The particulars of this instrument are given in our present number. Speaking of the organ reminds us that, between the parts of *Elijah* on the Tuesday morning, a Master Holt, of Keighley, is to perform a solo. This is an error in arrangement which it is not too late to rectify, and to which we trust attention will be paid. The solo should unquestionably be introduced on Friday, the "selection" day. Between the parts of *Elijah*, and indeed any oratorio, rest is required for audience as well as orchestra, and, moreover, it is very bad taste to set any performer down to an instrument as a sort of stop-gap, or while conversation and movement are certain to be going on in the Hall. We are bound to suppose that Master Holt has juvenile talent or he would not be placed in so prominent a position, and it is an injustice to allow him to play at such a time, while the organ, which appears to be a remarkably fine instrument, will have a poor chance of obtaining respect for its magnificent tones. We see nothing to prevent the organ solo coming between the two Psalms on the Friday morning.

The Festival commences and concludes with the National Anthem.

We believe we have now called attention to the principal and most interesting points in the announcements of a Festival which is remarkable for combination of talent, discrimination in the selection of music, and desire to bring forward the works of native composers. May we be there to see, and may we have as much gratification in recording the various performances, as we have been promising such of our readers as intend being present, and as we ourselves anticipate.

The Crystal Palace Company must exercise some discrimination in the throwing open of such lovely grounds and so magnificent a building for anniversaries or festivals. The "*élite* of the working classes," and indeed the working classes in general, congregate at this wondrous temple of amusement and instruction to the daily tune of some 10,000 persons, and nothing occurs of a disorderly or offensive nature, yet the various Unities of Odd Fellows are scarcely within the building before riot and confusion of a most disgraceful character take place. The letter of an eye-witness, to the *Times*, printed in our Crystal Palace news, runs, "of course no police were to be found." To the credit of the public, be it remarked, that police in any number are rarely required at the Crystal Palace. A really vast multitude assembles day after day, and the strictest order and decorum are preserved, the chief occupation for the police being simply that of regulating the departure of so large a body of

people by the railway-trains, and it is to be lamented that such scenes have occurred as must compel the Directors to close their property against organised *fêtes* and festivals on the part of the working classes, or to provide a perfect regiment of constabulary to preserve decency and order. While speaking of Crystal Palace doings—or rather what is done at the Crystal Palace—let us hint that if Odd Fellows are permitted to hold Circassian circles, "kiss-in-the-ring," and other impromptu revels on the green sward, the gentlemen in garments cerulean and hats of felt, who so jealously guard the verdant turf from the footfalls of visitors who know how to behave themselves better than the "*élite* of the working classes," had better be dispensed with, for assuredly that bristling lion (when any inequality or injustice is suffered),—the noble British Public—will grumble very audibly at arrangements so indiscreet and indiscriminating.

An error occurred in the arrangement of the leading article last week. The *third* paragraph should have been the *concluding* one of our remarks, but when in type it was shifted, and, in our absence, to the best discretion of those present, thus breaking the connection between the second and fourth paragraphs. We have received two letters upon the subject of the article; one of these we have printed this week,—the other shall be answered in our next.

Metropolitan.

ROYAL SURREY GARDENS.

On Tuesday evening, the Zouave Trumpeters, who have been mentioned occasionally in our provincial news, were introduced in a quadrille entitled "The Zouaves," by M. Jullien. The Trumpeters (2nd regiment of Zouaves) are 16 in number, and their clarions are of simple construction without slides or crooks. Confined to the open notes, their performance has more interest than variety, and the interest even is much derived from association. The graphic description which during the late war reached us of the indomitable courage and energy of these extraordinary men, their wild adventures and hair-breadth escapes, would alone have been quite sufficient to arouse the enthusiasm of an English audience in the presence of even a few of so strange a portion of an allied force, and such was evidently the case on Tuesday: no sooner had the first Zouave leaped on to the platform than a storm of applause commenced, and when they were at length ranged in order, deafening shouts and cheers arose from all parts of the building.

The Quadrille is an ingenious construction on the part of M. Jullien. There is a neat introduction in which the roll-call is introduced, with echoes from a remote part of the building, and the "figures" are less monotonous than might be imagined, the limited range of the clarions being adroitly disguised from the ears of the uninitiated portion of the audience by the skilful and discreet employment of the *cornets-à-pistons* in the orchestra, and the generally varied character that is given to the instrumentation. The 4th figure is the best, a cornet solo, given subsequently to the ophicleide, while the cornet part is varied, being the most musical part of the whole quadrille. The frantic, impetuous manner in which the Zouaves work up the *coda* is very striking, indeed the shrill clamour becomes almost overpowering. Not a little remarkable is the excellent time which they keep, playing together as one man in some tiresome *accelerando* passages, and taking up all points with great precision. A tumult of applause awaited the conclusion of the quadrille, and "God save the Queen," and "Partant pour la Syrie," were at once ordered by M. Jullien, the Zouaves sternly looking on. Some of our stupid blundering contemporaries want to make their readers believe that the Trumpeters took part in these, an absurdity so manifest that we only mention it to guard our readers against careless criticisms.

This "clarion" performance was not the only novelty. M. Ernest Demunck, a violoncello player from the Brussels Conser-

vatoire, made his first appearance in a rather weak solo by Servais. For his age—he does not appear more than sixteen or seventeen—he played remarkably well, though displaying little breadth of tone, and being unfinished in execution. His reception was warm.

The programme comprised Beethoven's *Egmont* overture, and movements from Beethoven's 2nd and Mendelssohn's Scotch Symphony. There was also a selection from *Il Trovatore*, including the celebrated "Miserere" scene, Leonora being represented by the oboe (Lavigne), Manrico by the cornet (Koenig), and the Count by the ophicleide (Mr. Hughes), with a real chorus; the beautiful singing of the "tower" song by Koenig, and indeed the beauty of the ensemble, procured a hearty and well-deserved encore.

The vocalists were Madame Rudersdorff, Jessie Rolls, Miss Kate Rance, and some gentleman in place of Signor Ferrari. The first lady sang "Robert toi que j'aime," very much too slowly, though she was encored, and repeated the last portion. She was similarly complimented in Wallace's "Scenes that are brightest," which she sang very well. Miss Kate Rance took a long time singing the evening prayer from *Eli*; she can never have heard it conducted by the composer, and had better take our word for it that the pace is much too slow. She has an unequal voice and unfinished style, and should not be introduced at a place where the audience have been accustomed to look for tolerably established favourites.

There was a large attendance.

CRYSTAL PALACE.

THE last of the series of operatic concerts took place yesterday week, and was attended by a very large audience, notwithstanding that so many of the supporters of these delightful and *recherché* entertainments had already left for the country or seaside. The day was of the sunniest, and the gaily dressed assemblage formed a brilliant scene which can scarcely be imagined by those who have not attended the Crystal Palace on one of these concert days.

Beethoven's *Leonora* overture opened the concert with great spirit; the exciting *crescendo ed accelerando* towards the close working the audience up to an enthusiastic condition, which did not forsake them till the conclusion of the programme. They encored Madame Rosa Devries in Eckert's Swiss Echo Song, the chorus in Festa's ever-pleasing madrigal, "Down in a flow'ry vale," Madame Bosio in the *valse*, "Ah che assorta," Mario in Beethoven's "Adelaide" (with orchestral accompaniment), Bosio and Ronconi in the lively *duo* "Quanto amore" from *L'Elisir*, Signor Neri Baraldi—the new tenor—in "Una furtiva lagrima," and Madame Didiée in "Il segreto," of which neither she nor the audience seem to tire. This was repeating nearly half the concert, a little allowable, perhaps, on the present occasion, since such artistes were singing for the last time for some months. We have not yet, by the bye, completed our list of encores, for the overture to *William Tell*, splendidly played, was repeated. One of Mr. Costa's most artistic pieces of vocal part-writing, a quartett, "Ecco quel fiero istante," was introduced, but indifferently rendered by Mesdames Grisi and Didiée, and Signori Mario and Ronconi, intonation being occasionally questionable. The *finches* were those to *Norma* and *Fidelio*.

The complete success of this series of concerts has induced the Crystal Palace Directors to make arrangements for their renewal next season. The remarkable enthusiasm manifested by the audience, on two occasions more particularly, would seem to argue that the music were judiciously selected. With a view to indulging popular taste they were perfectly correct, but we consider that when any company has the power of attracting a numerous audience, it is a part of their duty to elevate the taste of the visitors, and to lead them by degrees to an appreciation and enjoyment of music of the highest order. It is true, as the *Illustrated Times* says, that the Crystal Palace visitors had plenty of symphonies during the winter months, but the writer should recollect that they were performed by a band of more zeal than strength, and in no way to be compared with the magnificent orchestra engaged for the operatic concerts. The encoring, recently, of the *Gazza Ladra*, *Oberon*, and *William Tell* overtures, is evidence that instrumental music is by no means dangerous.

On Monday last an enormous company of Odd Fellows "gathered" for a day's amusement in the Palace and Park.

From the subjoined letter, addressed by an indignant eye-witness to *The Times*, it would appear that some scenes of rather riotous character took place:—

SIR,—As I do not perceive in your paper any notice of a scandalous row which took place at the Crystal Palace, Sydenham, on Monday, August the 4th, I take the liberty of sending to you the facts of the case.

It appears that the Society of Odd Fellows persuaded the directors of the company to allow them to celebrate their anniversary at the Crystal Palace. Accordingly, a large number of these persons, with their wives and children, came down during the day, and an ample dinner was provided for the society. The result was natural—many got more liquor than they were accustomed to, or could bear, and decent people (not members of this society) were much shocked at the noise and uproar the "roughs" thought fit to make, both in the Palace and the gardens. Soon after five the band began, as usual, to play, and played for about half an hour, when it was stopped, and an orator put forth on the part of the society made a long and tedious speech. After this had continued half an hour the band very properly began to play again, when they were assailed with yells and groans and hisses, and at length attacked by several of the office-bearers of the society, their conductor being pushed or knocked down. A regular row ensued, several chairs were smashed; and it is a wonder that none of the valuable instruments were destroyed. Of course, no police were to be found; and when one did at length appear he was evidently afraid to seize any of the guilty persons.

Now, Sir, as one of the public, I beg to ask, is such conduct to be tolerated? Thousands were at the Palace yesterday afternoon who had nothing to do with these Odd Fellows: but how can the Crystal Palace Company expect the public to support them if they degrade their beautiful building and grounds by permitting a row which the proprietors of Cremorne or the Surrey-gardens would take very good care should not occur on their property?

I may add, that the proceedings of the afternoon did not terminate here. Later in the evening several small dancing parties were made up on the grass we are so rigidly forbidden to cross, and one large circle, familiarly known to the frequenters of Greenwich Fair by the name of "kiss in the green," continued to scandalize decent ladies till nearly nine o'clock.

The scenes in the railway-station and carriages to London were perfectly in harmony with the rest of the day's amusements; yet the "orator" whom this society set up had the effrontery to tell his hearers that the Odd Fellows of his society comprehended "the elite of the working classes."

The following is the return of admissions for six days, from August 1 to August 7:—

			Admission on Payment.	Season Tickets.	Total.
Friday	August 1 (7s 6d.)	..	2,132	3,543	5,675
Saturday	" 2 (5s.)	..	590	1,004	1,594
Monday	" 4 ..	..	20,262	456	20,718
Tuesday	" 5 ..	..	11,725	454	12,279
Wednesday	" 6 ..	..	7,659	594	8,253
Thursday	" 7 ..	..	7,196	581	7,777
Total	..	..	49,564	6,732	56,296

LONDON SACRED HARMONIC SOCIETY.

THE members of this Society held their Annual Meeting in the Lower Hall, on Monday, July 28th. From the Secretary's Report, it appears that the number of oratorios given in the Large Hall and Lower Hall during the year have been nine. The balance-sheet shows a small increase of receipts over expenditure. The object of the Society is to cultivate a taste for sacred music among the middle classes, and afford the members an opportunity of becoming acquainted with the works of the best masters. The oratorios, Spohr's *Judgment*, and Beethoven's *Engedi*, are announced for performance on the 11th of this month.

THE CRYSTAL PALACE CONCERTS.

[FROM THE "ILLUSTRATED TIMES."]

It appears that the great speculation of the day is the opening of new concert-rooms. The opera has fairly beaten the drama out of the field, and it would be strange if music "*simple et pure*," as the diplomatists say, were now to supersede that mixture of music and drama to which the name of opera is given. At the beginning of the present season (which will be the "past season" in a few days), when the idea was first started of using the Crystal Palace as an enormous music-hall, there was no such

thing as a decent concert-room of respectable dimensions anywhere in or near London. It certainly appeared to us, in the first instance, from the only two experiments by which we could judge, that the building was not likely to answer the purpose to which it was about to be turned. The concerts at the Palais de l'Industrie in Paris had entirely failed, as far as the possibility of hearing the singers was concerned—rather an essential point, it will be said; and the somewhat insignificant concerts given at our own Crystal Palace during the spring certainly did not lead us to expect that music would ever be heard to advantage within its walls and window panes. However, the site of the concert was changed from the centre to the northern end of the transept; and, thanks to the acoustic qualities of the little theatre from which the singers sent forth their notes, to the manner in which the portion of the building devoted to music is separated from the remainder, or to the sonorous properties of the building itself, not one of the *pianissimo* passages executed by Mr. Costa's band—one of the few orchestras which are capable of playing them—is lost even to the most distant member of the audience.

We have said that the concert takes place in the northern portion of the building. A little stage, with a salmon-coloured proscenium,—presenting altogether a great resemblance to a child's theatre,—has been erected in a line with the Alhambra Court. The interior of the theatre is slate-coloured, and the benches on which the chorus-singers sit down are covered with scarlet cloth. The principal vocalists only appear on the stage when they are about to sing, and disappear immediately afterwards, either in the *coulisses*, which, as may well be imagined, are not very spacious, or to the portion of the interior of the palace immediately behind the theatre, which is kept enclosed during the concert for their especial benefit. At most concerts two pianos occupy conspicuous positions on the stage, one being devoted to immediate use, while the other is retained as a reserve, and not called into requisition until the first piano has been disabled. These instruments, in which wood predominates to so painful an extent, however indispensable they may be in private (for the piano can be replaced by no one instrument), are not at all required in an orchestra, and are of course dispensed with by Mr. Costa. The position so frequently occupied by the piano or pianos is accorded to the harp—a very different kind of instrument, for which composers write special parts, which has a *timbre* of its own, which is the most ancient of all the instruments in the orchestra, the instrument of the bard and troubadour—and which does not appear to be falling at all into disrepute, to judge from the part assigned to it in the "Etoile du Nord" and "Trovatore," by the only two composers who supply the modern European stage with operas.

The audience department is furnished with rows of benches, duly supplied with backs, and covered with printed calico. The covers of the seats nearest the orchestra exhibit a chocolate flower on a white ground; those farthest from it are resplendent with blue stripes; the seats in the "middle distance" have similar ornaments in green. There are also raised seats on each side, from which an excellent view of the stage can be obtained, and for the privilege of entering which an extra half-crown is charged. It has been suggested that, as the directors of the Crystal Palace charge the sum of seven and sixpence for admission to the concert, they are bound to provide accommodation as to seeing and hearing for every visitor. We give this grumble as it has reached us, contenting ourselves with the remark, that if a large amphitheatre had been erected in the middle of the Crystal Palace for the benefit of subscribers to the concerts, the public who visited the Exhibition on the days not devoted to music, would have grumbled, and with some reason. So many persons arrive late, that every one who is present at the commencement of the concert is sure to obtain a good seat. Those who are not in time have perhaps no right to expect seats at all. For our own part, we, for some reason or other, never entered the place until about the *allegro* movement of the first overture, and never failed to get a very good seat without having recourse to the half-crown expedient. The important truth has been ignored throughout the season, that after the seats immediately in front of the orchestra, the next best are those which are somewhat at the side—that is to say, in the courts, but at the same time close to the stage. For instance, from the court in which the busts of the Roman Emperors are exhibited, an excellent view is obtained of the orchestra and stage, not a note

is lost, there is a plentiful circulation of air, and if, notwithstanding this, the heat is intolerable, there is a refreshment table at the back, where ices—such as they are—can be obtained. We say, "such as they are," with a meaning, for the ices at the Crystal Palace are generally too soft. Were they harder we should say they were too small—except occasionally when they taste of salt, in which case to have too little of them would of course be impossible. Ice-eaters are further cautioned against drinking any of the warm water so liberally supplied by Mr. Staples, which, if intended to induce the refreshment-taker to recommence his consumption of frozen syrup (more or less diluted), is ingenious but illiberal. But putting ice and Mr. Staples out of the question for the present, the Court of the Roman Emperors is really a delightful place to hear the concert from, and we should think a writer whose "speciality" was the essay, might make a great deal out of the fact of a number of ladies and gentlemen sitting down in the company of Julius Cæsar, Augustus, Heliogabalus, and Caracalla, listening to the overture of "Zampa," with a model of the Coliseum on the one side, and Mr. Costa's model of an orchestra on the other. If any of these Imperial gentlemen ever felt, like Xerxes, in want of a new pleasure, how unfortunate that they are unable to hear Mario sing the air from "Rigoletto," or the chorus the prayer from Rossini's "Mosé." One of them would, however, be far from pleased if he could unfortunately come to life again in the Crystal Palace. We allude to Nero, who would feel humiliated if he heard Sainton play the violin.

Those who care very little about seeing the vocalists, but principally about hearing them, get still more nearly in a line with the orchestra. Those who care so much about seeing them as to wish to see them "behind the scenes," proceed as far as the Court of the Alhambra, from which an excellent view is commanded of the staircase which every vocalist has to ascend and descend in going to and from the stage of the little concert-theatre. This staircase is little better than a ladder, and has a highly improvised appearance. It connects the stage with the enclosed space at the sides and back of the theatre, of which we have already spoken, and facing it is a barrier destined to keep the curious from absolutely rushing into the arms of Mario and Gardoni, or from rushing to throw their own arms round Bosio and Didie, as the case (and sex) may be. At the top of this staircase the fascinating tenors, the interesting baritones, and the austere but imposing basses, stand as if unconscious of the admiration they are inspiring. The questions of some of their provincial devotees respecting their identity are frequent and sometimes highly amusing.

"Who is that young gentleman with the projecting forehead?" asks a middle-aged lady, in a crimson bonnet, as she points to Gardoni.

"Herr Formes," replies her interlocutor.

"I thought it was Zelger," is the innocent rejoinder.

The bland, blond gentleman, who hands the ladies into the stage is pronounced to be Mr. Gye, Mr. Grove, Sir Joseph Paxton, or anyone else who has an immediate or remote interest in either the concerts or the Crystal Palace. We were once asked by an ingenious young lady, who had heard of Mario's personal appearance, and who appeared to take an undue interest in him, to point out that attractive tenor to her gaze. He had just sung the serenade from "Don Pasquale." The young lady had heard him for the first time, but she had never seen him; and as the ugliest of all the chorus singers happened to come down the staircase immediately after the conclusion of the air, we at once named him to our fair friend as the enchanting tenor of her dreams, for she had been thinking of nothing else ever since her arrival in London. We do not know whether we performed a good action, but her admiration for Mario suddenly ceased.

Sometimes between the parts Mario will pay a visit to one of the courts, on which occasions he is generally followed, at an affectionate distance, by a troop of ladies, whose numbers sometimes become positively formidable. There is generally something about his costume by which he can be recognised, and the "word" is given from one to another with frightful rapidity among those persons who are not acquainted with his physiognomy. "He wears a Leghorn hat!" or, "He has a pair of white trousers on!" are the exclamations heard on all sides when Mario is about to appear on the stage of comparatively private life (to repeat an expression, which happens to be the only appropriate one we can find).

We intended, when we first contemplated this article, to give our readers some account of the appearance, habits, and manners of the Italian singers, as observable at the Crystal Palace before, after, and during the progress of the concerts, as far—*bien entendu*—as we could do so without rendering ourselves guilty of the crime of Jenkinsism: to tell them, for instance, whether Bosio looked as pretty and graceful when you were close to her as she always does on the stage; whether Mario was as much like the "*Roi*" who "*s'amuse*" in plain clothes as he undoubtedly is in "*Rigoletto*;" whether it appeared possible that Grisi could have been born so long ago as 1816, which the inscription beneath her bust states to have been the case; whether Graziani seemed likely to appreciate the "*balen*" of a genuine "*sorriso*" with all the fervour which he expresses for that of a fabulous one, in the lovely air which occurs in the second act of the "*Trovatore*." But really those who wish to enlighten themselves on these points had better attend the next series of concerts at the Crystal Palace, and judge for themselves. We may state, however, as a general rule, that the gentlemen suffer far more from the absence of theatrical costume than the ladies, who can scarcely be said to suffer from it at all. Several of the latter dress in excellent taste, and look eminently lady-like, but according to English notions the appearance of the gentlemen is not always gentlemanly. Anyone, however, who imagined that we attach more than the very slightest importance to such a point, would be egregiously mistaken.

The desire of a large portion of the public to have a close view of the singers in their actual walking costume, was becoming so marked during the latter concerts of the series, that the final chorus, or concerted piece, was interrupted (more even than is generally considered to be fashionable and therefore necessary) by persons hurrying to the vicinity of the artists' staircase. When Mario or Bosio, the two great ornaments of Mr. Gye's company, made their appearance, it was taken as the signal for a certain subdued applause executed timidly by means of handkerchiefs, or umbrellas. Bosio would acknowledge this almost involuntary approbation (more gratifying, we should think, than the conventional clamour of an audience at the end of a popular *morceau*) by a gentle inclination of the head, and the spectators would repeat their expressions of admiration. Oddly enough, none of the men, though absolutely in presence of, and in close proximity to, the lady they were applauding, and whom they were literally staring at, ever thought of removing their hats in response to her salutation. Madame Bosio has met with sufficient success in England to make her charitably disposed towards our failings; otherwise, she would have a right to entertain a strange opinion of our manners, or of our want of them.

As for Mario, who appears replete with good nature, and who has a frankness and nonchalance of demeanour which, in our opinion, are very prepossessing, he acknowledges the applause with a smile and a free and easy nod which is not without a certain cordiality. On one occasion, when he was eccentric enough to affect that he had not sung with his habitual perfection, he moved his hand in a deprecatory manner, and afterwards placed it on his chest, as much as to say that he really would have sung much better if he had not happened to have a cold. Some of the spectators shook their heads and recommenced the applause, which, of course, signified that they did not believe he had any cold at all, and that he never sung better in his life. In time we do not despair of seeing Mario on speaking terms with the more enthusiastic of the *habitués*, when a conversation in the style of the following may be expected to take place:—

Enthusiast. We were all delighted with your "*Il mio tesoro*." I really never heard such charming singing in all my life.

Mario. Oh! you're really very kind; but the influenza is so much about; I could not do justice to the music to-day. My B flat was quite *manqué*.

Enthusiast. You're too modest. (A suppressed laugh from the eminent tenor.)

We have seen an attempt made to gratify four senses at once by lying down on one of the sofas of the Alhambra Court, smelling the flowers, eating ices, and listening to the music. In the case we speak of, the individual ended by falling asleep; so that the experiment, laudable as it was, may be said to have failed. Besides, the only sense which can be advantageously gratified in connection with music, is that of sight; and it appears essential to us, that this one, above all, should not be offended. It is indeed highly important to those who value their artistic

happiness that they should hear a beautiful air for the first time in a beautiful place, as the pleasure they derive from hearing it on the first occasion will be in a measure recalled on each succeeding one, the vividness of the remembrance being of course in exact proportion to the strength of the first impression.

Taking this view of the matter, we can certainly think of no more admirable *locale* for a concert than the Crystal Palace; nor as for that, of any more admirable concerts. To criticise them would be for the most part to repeat our criticisms at various periods on the performances at the Royal Italian Opera, for to that company all the vocalists belong. All the music, however, which is executed at the concerts does not belong to the *repertoire* of the Royal Italian Opera. Some of the most successful *morceaux* have been the English madrigals, and many writers have complained of these compositions not having been given in greater abundance. In that complaint we take no part. Several of the overtures, such as those to "*Oberon*," "*Zampa*," "*La Gazza Ladra*," &c., are also never heard at the Royal Italian Opera; nor does Rossini's exquisite chorus, "*La Carita*," which was executed at the last concert but one of the series, belong to its collection. A few faint suggestions were made at the beginning of the season for the introduction of symphonies. By all means let symphonies be introduced. Let us have them sparingly administered, however, and let the directors remember, as for the rest they are tolerably sure to do, that the primary object of art is to please, and not to instruct, and that the music must appeal to the feelings and imagination, and not necessarily to the intellect, at all events not to any great extent. We used to have symphonies in abundance from the German band which was in the habit of favouring us with its performances before the opera concerts commenced. And how full the refreshment-rooms used to be while they were being executed!

We must say a few words about the rapidity with which the part of the Palace devoted to the concerts is restored to its usual state as soon as the concerts are terminated. The process is simple enough. The calico covers are removed from the benches, which exhibit their naked deal, and are in that state thrown into receptacles, like the holds of ships, beneath the flooring, which is opened in several places to receive them. The chairs, which look as if they had been removed from some continental church, are put away somewhere else, and before the closing of the Palace the floor of the northern nave has resumed its ordinary appearance.

After the concert, which generally terminates at about a quarter past five, or half-past five when the encores are more than usually numerous, those persons who take an interest in seeing the fountains look at the fountains. The remainder either walk about or look at one another, go home, or sit down at one of Mr. Staples's tables, which are chiefly remarkable for being unprovided with table-cloths, and endeavour to enjoy Mr. Staples's provisions, among which an imperfectly dressed salad plays so conspicuous a part.

CREMORNE GARDENS.—Mr. Simpson's benefit, which went off with great *éclat* on Thursday week, was made an occasion for the introduction of several new and permanent decorations. Two obelisks forty feet in height, inscribed with the names of the Crimean heroes, are erected in front of the Ashburnham pavilion, and between them is a large crown, with the initials V. A. and N. E., and the sentence, "*Cremorne welcomes peace*," executed in cut-glass, to which the gas lighted behind gives a diamond-like appearance. The obelisks themselves are elaborately ornamented with perforated figures, on a principle which has not been often employed for purposes of illumination, but which is likely, from its simplicity and effectiveness, to become universal. American plants being no longer in blossom, the pavilion has been transformed from an enclosed forest of flowers to a large banquet room, capable of dining some 3,000 persons. Two-thirds of this vast saloon are covered with plants, and it is brilliantly lighted by jets of gas and Venetian lamps.

MRS. M. E. WEBB'S READINGS.—"Uncle Tom" and his Cabin have not yet disappeared from the gaze of the London public. On Monday week a long line of carriages, drawn up before Stafford-house, the residence of the Duchess of Sutherland, declared to the west-end world that some new attraction had brought together several members of the higher circles. Mrs. M. E. Webb, a lady of colour, daughter of a Spanish gentleman

and a female slave in Virginia, had recently arrived in London, bringing with her a dramatised version of *Uncle Tom's Cabin*, composed by Mrs. Stowe herself, for the purpose of a public reading. Mrs. Webb, without exactly acting the different parts, discriminated them with a great deal of nicety, and the dark hue of her delicately-formed countenance gave a characteristic tone to the performance. The Earl of Shaftesbury and several distinguished adherents of the philanthropic party were among her audience, which could scarcely be surpassed in brilliancy.

A dramatic and musical entertainment was given on Monday last at the Marylebone Literary Institution, supported by the Spanish Minstrels.

Mr. Sims Reeves and Mr. Balfe will make a professional tour in Ireland in November.

Mr. Balfe has returned from Boulogne.

Opera.

HER MAJESTY'S THEATRE.—On Tuesday, the first of three farewell nights, *La Figlia* was performed to a crowded house, Johanna Wagner having fled, Alboni being absent, and Madame Albertini not to be heard of, Piccolomini has all the burden of the leave-taking. It is a lingering adieu, for three more nights are to be given as "last farewells," commencing next Tuesday.

On Thursday *Don Pasquale*. Signor Calzolari had already started for Moscow, so Herr Reichardt occupied the part of Ernesto, and gained an encore in the serenade. We are not quite certain, however, that we like Germans in Italian music, and are sorry that the Moskwian coronation fêtes necessitated Calzolari's departure.

There was another substitution on this evening. Rosati was taken ill, and the part of Medora in *Le Corsaire* was assumed at a short notice by Mdlle. Lisereux, who deserves great credit for so clever a performance of an arduous rôle.

This evening *La Traviata*. Again we remind our readers of the commencement at half-past seven.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Organ Performance at Gray and Davison's, 11, New Road, by Mr. Best, 3 and 8½.

MONDAY.—Beethoven's *Engedi* and Spohr's *Last Judgment*, by London Sacred Harmonic Society. (see advt.)

Mr. Sheppard's Organ Performance, Crystal Palace, 3 and 5½.

TUESDAY.—*La Figlia* and *Le Corsaire* at Her Majesty's Theatre, 7½.

WEDNESDAY.—Mr. Sheppard's Organ Performance. Crystal Palace, 3 and 5½.

THURSDAY.—*Don Pasquale* and *Le Corsaire* at Her Majesty's Theatre, 7½.

Mr. Willing's Organ Performance; Crystal Palace, 5½.

FRIDAY.—Display of the Great Fountains, Crystal Palace, 4½. Morning Concert at Royal Surrey Gardens.

La Traviata and *Le Corsaire* at Her Majesty's Theatre, 7½.

Mr. Willing's Organ Performance, 5½.

Mr. Harold Thomas's Pianoforte Recital, Crystal Palace, 3½.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes, £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the

Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ROYAL ITALIAN OPERA, LYCEUM.—Pit Boxes, £5 5s.; Grand Tier, £6 6s.; Second Tier, £3 3s.; Pit Stalls, £1 1s.; Pit, 1s.; Amphitheatre Stalls, 7s.; Amphitheatre, 2s. 6d. Doors open at half-past 7, commence at 8.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

LEGAL.

(BEFORE VICE-CHANCELLOR KINDERSLEY.)

GAY V. PICCO, "THE BLIND SARDINIAN MINSTREL."

Mr. Denney (instructed by Mr. Hutchinson, of Barnard's-inn) moved, on behalf of the plaintiff, Mr. John Gay, of Hart-street, Bloomsbury-square, for an injunction to restrain the defendant, Joseph Picco, otherwise Picco, "the Blind Sardinian Minstrel" (whose recent wonderful performances on the whistle have caused considerable sensation in London), from performing at any theatre, or concert-room, or at any public or private party, or in any place whatsoever in the United Kingdom; and that Antonio Poletti might be restrained from interfering, without the consent of Mr. Gay, in the direction and management of Picco until the further order of the Court; the injunction being applied for under these circumstances:—In the month of December last, the plaintiff, Mr. Gay, happened to witness the performances of Picco at the Ragliano Theatre, Florence, and believing him to be a man of uncommon musical skill, made some inquiries about him. Finding that he had contracted with Antonio Poletti and Gaetano Bagarelli, professors of physico-juggling, to play on the pipe at their performances for a period of three years, and that the adventure was not so successful as might have been anticipated, and that they were in a distressed condition, he proposed to purchase Bagarelli's interest in the adventure, with the view of bringing Picco and Poletti, who had the personal care of Picco, to England, where his performances on the whistle might realize greater profits. Bagarelli's interest was accordingly purchased for £130, and Mr. Gay became a partner with Poletti in the contract for three years, and also in another contract between Picco and Poletti for a further period of six years, to commence at the expiration of the other contract. Mr. Gay advanced to Poletti a sum of 5,000 francs, and also advanced the expenses necessary for the removal of Picco and Poletti and family to this country. Mr. Gay rented and furnished the house, 38, Hart-street, Bloomsbury-square, for their residence. Picco played under the direction of Mr. Gay (who expended large sums in advertisements), at Hanover-square Rooms, and at the Adelphi and St. James's Theatres, with great success; but, on the 11th of June, Picco and Poletti and family departed from the house, and refused to permit Mr. Gay any longer to interfere in the management of the adventure. Picco alleges that he is not bound by the contract, and now performs in public independently of Mr. Gay's control. The learned counsel submitted, however, that although Picco was not actually a party to the instruments under which Mr. Gay became the director of the adventure, he had assented and ratified them, and had, until the 11th of June, performed under the direction of Mr. Gay, with whose direction he expressed his entire satisfaction.

The Vice-Chancellor remarked that there was no evidence that Picco had entered into a written contract with the plaintiff. Poletti had taken upon himself to make the plaintiff Picco's master without Picco being a

party to the transaction. Could that be done? If Picco were a horse or an ox it might. Picco swore in his affidavit, in opposition to this motion, that whilst he was in Italy his brother Angelo took care of him, but that Angelo was sent away from him at the time of the assignment of Bagarelli's interest to the plaintiff, and that he, Picco, was now perfectly helpless in this country. Poletti, the juggler, had juggled away Angelo, and there was not a single individual to take care of him.

Mr. Denney said his case was that Mr. Gay was made the treasurer of the undertaking, by virtue of the contract into which he entered with Poletti. As treasurer, he had expended a considerable amount of money towards making the adventure successful, and had made remittances to Picco's parents in Italy, in conformity with the terms of the contract between Poletti and Picco. Picco had performed under Gay's directions, and ought to be considered to be the servant of Gay. The learned counsel referred to various cases, including the well-known case of *Lumley v. Gye*, and submitted that an injunction ought to issue, as a mere action at law, for damages against Poletti could not compensate Mr. Gay for his expense and trouble.

Mr. Giffard (instructed by Mr. Lewis) appeared for Picco, and read an affidavit by the Rev. Dr. Fna di Bruno, of Lincoln's-inn-fields, to the effect that Picco had frequently complained to him that sufficient food and clothing had not been furnished to him. He submitted that no injunction ought to issue, inasmuch as Picco had never entered into a contract of any description with Mr. Gay. It was alleged that Bagarelli had assigned his interest to Mr. Gay, but Bagarelli could do nothing of the kind, because contracts involving personal confidence were not assignable without the assent of all the parties to such contracts. He referred to the case of *Stevenson v. Bentley* (1 Kay and Johnson's Reports), and other analogous cases. Picco's brother, Angelo, was a party to the contract between Picco, Poletti, and Bagarelli, and Angelo ought to have been made a party to the agreement between Mr. Gay and Poletti and Bagarelli. Picco swore that he had not received proper attendance from Mr. Gay. The case of *Lumley v. Gye* did not apply to the present case, inasmuch as there was a contract between Mr. Lumley and Mdlle. Wagner, and, further, she bound herself not to sing but under his direction during the existence of the contract. If an injunction were issued in this case, Picco would be absolutely without remedy against Mr. Gay, because there was no contract between them.

Mr. Denney, in reply, contended that Picco would have a right to file a bill in this court against Poletti and Gay to compel them specifically to perform the contract between himself and Poletti; and that, if so, Gay also had a right to file a bill against Picco and Poletti for non-performance of the contract.

The Vice-Chancellor said this was a very novel and mistaken application. He would shortly dispose of the motion for injunction against Poletti [who, it is alleged, has gone to Paris], by observing that he had not been served with a notice of the motion. With regard to the motion for an injunction against Picco, he had to observe that Poletti, who had contracted with Picco and Picco's parents and brothers to take care of him during the existence of the contract, had taken upon himself to contract with Mr. Gay that he would oblige the blind man, Picco, to follow Mr. Gay to any part of the world that Mr. Gay might choose—in fact, to act as if he were a horse in a mill. And such was the contract that Mr. Gay asked the Court to compel Picco to perform. But the truth was, that Picco could not be compelled to do anything of the kind, for he was no party to it. Even if he were, the Court would hesitate much before it would compel him to perform such a contract. The learned counsel for the plaintiff had argued that Picco would have a right to file a bill against Gay and Poletti for the specific performance of the contract between himself and Poletti, and therefore Gay had a right to an injunction against Picco; but the terms of the contract were of such a nature that the Court could not at the suit of Picco compel its specific performance, for, amongst other things, it laid down in minute detail the meat that was to be furnished by Poletti to Picco.

The motion was refused with costs as regarded Picco, but no costs with regard to Poletti, as he did not appear.

Provincial.

BIRMINGHAM.—A fresh series of the Saturday evening concerts will be commenced next month.

Mr. John Cooke, the organist of St. John's Church, assisted by the choir and a few professional friends, gave a concert on Tuesday week in the School-room attached to the Church. The selection and performance were good, and there was a numerous auditory.

BRADFORD.—A private *soirée* was given to the shareholders of the St. George's-hall Company and the subscribers to the Festival Guarantee Fund on Thursday evening. A selection of music was performed on the new organ in the course of the evening by Mr. S. Reay.

BRIGHTON.—The railway band has been playing on the Steine and Level during the week, and will be continued for some time, provided the subscriptions keep pace with the outlay.

The attendance of non-subscribers at the Pavilion Band performances continues good, especially on Saturdays, and the appeal for a renewal of subscriptions has been liberally responded to.

CHERTSEY.—On Sunday se'nnight a sermon was preached at the parish church by the Rev. Thomas Russell, M.A., on the occasion of a collection for the benefit of Mr. Charles Fitzgerald, our newly-appointed organist, when the donations, we are told, exceeded £12. (*Prodigious!*)

EDINBURGH.—The opera company gave their last night on Saturday, when Donizetti's *La Figlia* and *The Beggar's Opera* were performed.

EVESHAM.—The annual festival of the National Schools took place yesterday week. The service at the church was as follows:—Responses, Tallis; Chants, Purcell in G, Jones in F, Woodward in C, and Battishill in A; Services, Ebdon in C; Anthems, "O how amiable are thy dwellings" (Richardson), "In Jewry is God known" (Whitfield), "How beautiful upon the mountains" (Smith). The boys went through the service in a highly creditable manner, performing the anthems with great taste and precision. Master Robert Taylor, a mere child, presided at the organ.

HASTINGS.—A selection of sacred music was given by the lady organist and choristers of St. Mary's Church, on Tuesday week, at the new school-room of that parish, to a large audience of friends who had been invited by the esteemed pastor of the church, the Rev. W. W. Hume. About 300 were present. The orchestra was elegantly decorated; a wreath of roses, geraniums, and choice cut flowers, running along the edges of the platforms, while on it, and along the front, were vases with fuschias in full bloom, and two bronze pedestals, on which busts of Her Majesty and Prince Albert were placed. The windows and walls were also bedecked with flowers, shrubs, and evergreens. The building itself is not devoid of acoustical recommendations.

On the same evening Mr. J. Tyrrell read *Hamlet* at the Assembly-rooms, George-street. There were scarcely a dozen persons present, everyone being at the National School-room.

KINSALE.—On Tuesday evening, the 5th, the Rev. William Newman (secretary of the Choral Society) and Committee presented Mr. William O'Donoghue, conductor, with a substantial token of their gratitude, with many thanks for the trouble he has taken with the Society and music of Kinsale.

LEICESTER.—A committee has engaged a band which performed for the first time on the race-course on Sunday week. It is estimated that 10,000 persons were present.

RYTON.—A new swell organ, from the manufactory of Mr. Nicholson, of Newcastle, was opened at the Parish-church on Sunday week by Mr. Ainsworth.

WESTON-SUPER-MARE.—On Wednesday week, a miscellaneous concert was given at the Town-hall, by a band of blind performers, composed of pupils who have been brought up at the Bristol Blind Asylum. Mr. H. Richardson was the controller of the band.

WINDSOR.—The Bachelors' committee, who have the superintendence of the Revel, have during the week been canvassing for support, and met with the usual amount of patronage. Colonel Sir Richard Parker and the officers of the 2nd Life Guards, Sir John Cathcart, Bart., J. A. Roberts, Esq., R. Palmer, Esq., M.P., J. Eykins, Esq., and many other gentlemen resident in the neighbourhood, are contributors.

The "Amateur Glee Club," mostly formed of members of the choir of Trinity Church, had their annual water-party on Tuesday week. To the number of about five-and-twenty, they proceeded up the Thames, as far as Cookham Dean, where, under the shadow of Cockmarsh-hill, and nearly opposite the village of Wooburn, they landed, and, after dinner, entered into a variety of games—cricket, quoits, &c., with a thorough English spirit. On their return homewards, the pleasures of the day were considerably marred by a leaky boat, which necessitated an unexpected stoppage and a considerable delay. On reaching Bray—ever celebrated for its consistent vicar, "Simeon Alleyne" (*temp. Henry VIII. to Elizabeth*),—a very acceptable tea was partaken of, which was presided over by the kind patron of the club, the Rev. S. Hawtreay. The vice-patron, the Rev. H. C. Kindersley, was also present, and took an active part in promoting the comfort of all.

ORGAN.

Description of the Organ built by Messrs. Hill and Son, of London, for St. George's Hall, Bradford:—

GREAT ORGAN.—Compass, CC to A, 58 Notes.

	feet
1 Double Open Diapason, metal, 16	
2 Bourdon	wood 16
3 Open Diapason	metal 16
4 Gamba	" 8
5 Quint	" 6
6 Octave	" 4
7 Wald Flute (C)	wood 4
8 Octave Quint	metal 3
9 Super Octave	" 2
10 Sesquialtra (5 ranks) ..	" 2
11 Posano	" 8
On higher pressure, and separate sound board:—	
12 Cornet (metal to mid. C 5 ranks)	
13 Contra Trumpet	metal 16
14 Trumpet	" 8
15 Clarion	" 4

CHOIR ORGAN.—Compass, CC to A, 58 Notes.

1 Cone Gamba	metal 8
2 Stopped Diapason	wood 8
3 Keraulophon (C)	metal 8
4 Gemshorn	" 4
5 Suabe Flute	wood 4
6 Super Octave	metal 2

ACCESSORY STOPS, MOVEMENTS, &c.

1 Pedal Action.	3 Composition Pedals to Great Organ.
2 Choir to Pedal.	3 do. to Pedal Organ.
3 Great to Pedal.	1 do. to connect Great Organ with Pedal.
4 Swell to Great Organ.	1 do. to connect Swell with Choir.
5 Swell to Choir Organ.	
6 Tremulant to Swell.	
7 Tremulant to Choir.	

SUMMARY.

Great Organ	15 Stops.	1292 Pipes.
Choir	10 do.	480 do.
Swell	10 do.	703 do.
Pedal	9 do.	330 do.
Couplers	7 do.	
	50 Stops.	2783 Pipes.

Foreign.

MOSCOW.—Madame Bosio, Mdle. Marai, Signor Ronconi, Signor Calzolari, and Signor Lablache, will be amongst the attractions at the Coronation Fêtes.

MUNICH.—The Countesses Theresa and Clara La Rosée have just made their *début*, under the name of "Von Bassolet," in Bellini's *I Capuletti ed I Montecchi*. Enthusiastic love for the art has prompted them to appear on the stage.

Lucille Grahn was married a short time ago to Herr Young, of the Royal Theatre.

PARIS.—Mdle. Duprez, the young, beautiful, and popular *soubrette*, of the Opéra Comique, is about to marry a young Belgian musician, unknown to fame, and poor in worldly goods, by the name of Van den Heuven.

WILHELMSBAD.—Count Rossi is spending the summer here with his family. "His eldest daughter," says the *Augsburg Gazette*, "inherits the talents and charms of her mother—she is Henrietta Sontag at eighteen.

Reviews.

REVE DE BONHEUR, Nocturne pour le Pianoforte, par H. A. WOLLENHAUPT. (Ewer and Co.)

The subject of this nocturne is too unsteady, and the concluding bars thereof at the top of the second page are disagreeable. After this comes a passage of some length in A flat (the nocturne is in D flat), which is tolerable so long as the chords last in the treble, but some feeble runs are introduced, which are of a very trifling character, and give the composition an exceeding unequal appearance. Herr Wollenhaupt's next nocturne should be entirely in chords. We have no means of judging or determining whether a work is brought out by the composer or the publisher; if, in this case, by the latter, we would caution Messrs. Ewer and Co. against filling up their shelves with compositions of no purport, no design, no leading melody, no digested ideas of construction.

GRAND MARCHÉ DE CONCERT, pour piano, par H. A. WOLLENHAUPT. (Ewer and Co.)

Herr Wollenhaupt seems an adept at writing in many flats, and assigning large chords to the left hand. The bold and vigorous style necessary for a good *marche* is evidently more congenial to him than the delicacy and fluentness of the *nocturne*, and he has been so much the more successful. No young ladies, however, who take a less size than eight in gloves must attempt the *marche*, since the chords are generally a little formidable, and occasionally very tall in the bass.

A SONG OF SPRING. Reverie for Pianoforte, by JOHN SEWELL. (Jewell.)

The theme of this reverie is simple and flowing. It is treated in three different ways; delivered by the right hand with triplet accompaniment for the left, given by the left with ditto for the right, and, lastly, made distinctly audible amongst groups of arpeggios in the treble. All this is very well managed, but the connecting portions are either overwrought, patchy, or unmeaning.

THE WEDDING RING. Song, by J. W. ELLIOTT. (Addison.)

Both our concert-rooms and drawing-rooms are in want just now of a good light song, some bagatelle with pointed words, and pleasing melody, yet not of common-place character, for such vocalists as essay the genteel comic. Such a song is now before us, and we feel convinced that no one will purchase it without being eminently grateful to us for recommending it. It is indeed a charming *morceau*, and is quite a study for song writers, for there is "nothing in it," yet sufficient to show the tact and exceeding talent of the writer, and how much may be done with a trifle.

A whisper to Mr. Elliott: "our dear sir, you must never have a long symphony at the end of a song, and at the end of your "Wedding Ring" you have five bars, when four would not only have been fewer, but would have sounded less unrhythmical."

"THANK GOD FOR PEACE." Song, by A. S. HOLLOWAY. (Jullien.)

In A. Compass, E to F. There is little to praise or blame in this song. The commencement is identical with a Bavarian melody, which Mr. Holloway may—or may not—know. We never believe much in songs that are written for special occasions, or that are called forth by any particular circumstances. Those writers who are renowned for their fertility generally fail when their inventive or constructive talent is brought suddenly to bear upon a popular topic. We may as well, before passing it, call Mr. Holloway's attention to the triplet at the bottom of the first page, which has such a funny effect that we feel sure he would rewrite the bar for his own satisfaction.

"THE FAERY QUEENE." Valse à deux-tems, by A. S. HOLLOWAY. (Jewell and Letchford.)

Why not Faerie? and why valse à deux-tems? Valse simply would have been a fitter title, since there is a total lack of that hoppish tune which appears to be indispensable to the modern valse. Mr. Holloway has kept pace with fashion on his title-page, but has neglected to carry out his outward professions, or rather to carry them in, since the inner pages present a smooth set of tunes, as far removed as possible from the "Dandily dan" accent which pervades the *deux-tems*.

Mr. Holloway appears to know enough about music to make us wonder that he did not write a longer introduction. As some people consider bread sauce the best part of the partridge, the introduction with Labitzky and Lanner was always, in our opinion, the best part of the valse.

We like the melody of No. 1, but regret that it is so closely resembled by No. 4, as almost to amount to a repetition. All waltz writers should study Labitzky and Lanner, just as an organ student would—or should—study Bach.

RECOLLECTIONS OF CHILDHOOD. Four Songs from the German, by WILHELM TAUBERT. (Ewer and Co.)

- | | |
|------------------------|----------------|
| No. 1. Mind your book. | 3. Lullaby. |
| 2. Pat-a-cake. | 4. Good Night. |

Madame Rudersdorff has taken a fancy to these songs, but we are not aware of her having sung them in London. We recollect chronicling her having sung them somewhere in the country,—Northampton, we believe,—and with very little success. At this we are not surprised, since there are many

compositions, both poetical and musical, by the Germans, that want reading through once or twice before they can be appreciated, and these are of that class, though intended to be of a somewhat childish character.

"Mind your book" we don't care much about. There is too much in it, and yet not half enough; the harmony being too staid and solid, and there being a want of tune. There is a capital crow of a "naughty fowl" introduced, an old cock that is averse to mental cultivation, and turns a deaf ear to an invitation to go to school.

"Pat-a-cake" is better. There is a decided tune, and a good and by no means laboured accompaniment.

"Lullaby" is beautiful. We give the words, calling attention to the charming way in which the sun, tree, bird, hare, and horn are connected, something in the style of our English "house that Jack built," and one or two similar stories, though the verses we here give are so exceedingly poetical that the comparison may seem ridiculous.

Now the sun is tired of roaming,

"That's enough!" quoth he;

So he goes to bed and slumbers

Quiet as can be.

Lullaby,

My baby dear

Will do the same;

My baby will not cry.

Little tree has ceas'd to rustle,

"What is this?" quoth he;

"Now the sun has left off shining

"Sleep is best for me."

Lullaby, &c.

Birdie in the tree is silent,

"What is this?" quoth he;

"Now the tree has ceas'd to rustle,

"Sleep is best for me."

Lullaby,

Pussy hare, with ears uplifted,

"What is this?" quoth she;

"Now the bird no longer warbles

"Sleep is best for me."

Lullaby.

Huntsman drops his noisy bugle,

"What is this?" quoth he;

"Not a single hare is stirring,

"Sleep is best for me."

Lullaby.

Now the moon peeps down upon us,

"What is this?" quoth she;

"No horn awake?"

"No pussy springs?"

"No birdie sings?"

"No branches shake?"

"No sun I see,

And baby still awake can be?

No, no, my baby dear, hush, lullaby,

Does like the rest, and shuts its little eye.

Is not this pretty and original? The music is of the simplest, but it is cleverly set, and the rocking accompaniment is very well preserved. Most of the "Lullabies" we have seen have been too adult; they have been beautiful melodies—we speak of the good ones—and charmingly harmonized, but there is a childish character about this that brings to our eyes the fond mother hushin' her babe—continuing the monotonous tune, to which the child only listens, entranced with the sweet tones, and unwilling by falling asleep to lose such music, until at the last verse, "Now the moon," which is given as a sort of recitative, the charm is broken, and the babe slumbers.

The compass of this song is C to D.

"Good Night" is the next in merit to "Lullaby."

The English version of these songs is by Mr. John Oxenford.

CORRESPONDENCE.

EQUAL TEMPERAMENT.

TO THE EDITOR OF THE MUSICAL GAZETTE.

SIR,—If any still doubt the propriety of adopting the equal suppression of the fifths, let them ask themselves these questions, viz.,—how is it that in Handel's compositions there is scarcely a movement set in a key with more than three flats (E flat major), and scarcely a movement

set in a key with more than four sharps (E natural major)—and how is it that Spohr's movements, especially the more modern, modulate in every conceivable key and contrivance? Let them take any of the first, and any of the modern compositions of the latter composer, and view the prevalence of the keys of C natural and D natural in the Oratorios, and the quality of keys in the compositions of Spohr.

The following exhibits the keys used in a few of Handel's Oratorios and Haydn's *Creation* :—

Oratorios.	Keys used.								Total No. of movements.
	A natural	B flat.	C natural.	D natural.	E flat.	E natural.	F natural.	G natural.	
Samson . . .	4	7	43	20	9	1	6	6	96
Messiah . . .	1	9	14	13	8	3	6	3	57
Judas . . .	4	7	28	9	6	1	4	9	68
Creation . . .	3	4	18	4	4	2	3	—	38

The answers to the questions herein put are simply these,—that when Handel wrote, the principle in tuning, being that of unequal temperament, the fifths in the lower and upper end of the scale being tuned nearly if not quite perfect, the fifths at the extremities of the scale, four, five, six, or seven flats, five, six, or seven sharps became so extraordinarily suppressed that they were totally useless, excessively unbearable, and hence avoided; and that since Spohr adopted the equal temperament, *all the keys being equally good*, he indulges in his compositions, and leads his followers into every mentionable key.

The "refreshing character" so earnestly desired by G. S. B. is not lost, but secured, under the system of equal temperament, by *transposition from one key to another higher in the scale*. So that composers under the equal temperament have not only the same facility of expression, with all the refreshing sensation they formerly had under the unequal temperament, but have a more extensive range for their modulation, as all keys are alike, or as nearly so as the human ear is capable of determining.—I am, Sir, your obedient servant,

E. S. C.

MADAME GOLDSCHMIDT.

TO THE EDITOR OF THE MUSICAL GAZETTE.

DEAR SIR,—I was exceedingly pleased at your remarks in last week's *Gazette*, on the ridiculous affair of the contemplated testimonial to Madame Goldschmidt, by the ladies and gentlemen forming the chorus. But, I should like to alter your impression respecting the chorus themselves.

You say, "The absurd infatuation," "This mania," and "Now this is one of the coolest things we ever heard of." I assure you, Mr. Editor, we—the chorus—think so too. We were not quite so infatuated as you suppose, but were utterly astonished, when the precious document was put into our hands, and I unhesitatingly affirm that we all both ladies and gentlemen, felt exceedingly disappointed, for we had been talking over the probability of our being invited to some such kind of entertainment as you hint at towards the close of your remarks. We feel, also, quite certain that the request did *not* emanate from the chorus themselves, or any portion of them.

Some of the circulars were torn up in the Hall at once, with what feeling I leave you to judge.

Upon inquiry, I do not find that the request has been responded to in any one instance, and, may I add, I hope no one has been so foolish as to do so, impelled by any other feeling.

Allow me, Mr. Editor, just to say a word respecting the term "privilege."

Such a word as that would not have been used to a body of amateurs who had a name, or a recognized head. Many who assisted at the concerts belong to different societies, but there were a good many who do not, and would be only too glad to enrol themselves under the banner of a good chieftain, and I apprehend, if that were the case, somewhat more of a proper, not to say independent, spirit would prevail among the amateurs; but, scattered as they are, so many of them, without a leader or leaders, I do not see how they can well help being placed in the amiable position to which you refer.

At present they have no power, to dictate any kind of terms, but seem to be at the call of any one—however *roughly* handled—for the sake of the practice they delight in. I assure you, Mr. Editor, there is a good deal of very fair amateur talent at the present time, requiring the fostering care of some one or more individuals.

You can make what use you please of this for the benefit of your uninitiated readers.—While I remain, dear Mr. Editor, yours,

ONE OF THE CHORUS.

Musical Announcements.

(Continued.)

CRYSTAL PALACE.—Performances on the Prize Organ of the Paris Exposition of 1855, erected in the South Transept by Messrs. Bevington and Sons, will take place as under:—
Mr. HALLETT SHEPPARD on MONDAY and WEDNESDAY, at Three and half-past Five.
Mr. WILLING (Organist of the Foundling Chapel) on THURSDAY and SATURDAY, at half-past Five.
G. GROVE, Secretary.

LECTURES.—MR. STOCQUERER late of the Gallery of Illustration, is open to ENGAGEMENTS at literary, mechanic, and other institutes, for the ensuing autumn and winter courses. —Address 11, Pall-mall East.

MISS ELIZA HUGHES (R.A.M.), Soprano. 69, Great Queen-street, Lincoln's-inn-fields.

THERE is a Vacancy for an ALTO VOICE, also for a TENOR VOICE, in the Choir of Winchester Cathedral. Candidates should be familiar with the Choral Service, and able to read music with facility. Persons of inferior qualifications need not apply. For particulars apply to J. Lampard, Esq., Southgate-street, Winchester.

MUSICAL BUSINESS. — WANTED, for a colonial establishment, a YOUTH or YOUNG MAN, familiar with provincial business. A knowledge of music and of tuning organs and pianos desirable. Character and temper essential. Address A.B., care of Messrs. Robert Cocks and Co., New Burlington-street.

WANTED, MUSICAL AMATEURS.—Gratuitous INSTRUCTION in SINGING will be given to a limited number of Young Ladies, who are willing to bind themselves to attend the services of a church at the west end of London for a term of three years. A good voice and ear indispensable. Apply by letter to Mr. Sudlow, Messrs. Gray and Davison's, 9, New-road, Fitzroy-square.

TO MUSICSELLERS.—A young gentleman, age 23, wishes for a SITUATION in a music warehouse, with a view to future partnership or practice. Good references, security, &c. Address E.D., "Musical Gazette" office.

MISS P. HORTON'S PROVINCIAL TOUR.—All applications for Mr. and Mrs. German Reed's Popular Illustrations to be made to Cramer, Beale, and Co., 201, Regent-street.

Musical Publications.

THE PEACE POLKA, for the Piano-forte, composed by W. P., will be sent post free, on enclosing twelve postage stamps to W. Page, stationer, Lewes, Sussex.

MANUSCRIPT ANTHEMS.—To be sold, twelve M.S. ANTHEMS. They are short, easy, and suitable for a parish church, and are beautifully arranged for four voices. By a Composer of merit. —Address "Musical," Crawley, Sussex.

Just published,
"TIS LOVELY MAY."—Song, written by EDWARD FARMER. The Music composed by W. T. BELCHER. Price 2s. 6d. London: D'ALMAINE and Co.

"EXCELSIOR," as a Cantatina Chorus with Solos for Soprano, Alto, Tenor, and Bass. Poem by LONGFELLOW. Composed by W. T. BELCHER. Price 4s. London: T. LITCHFORD, Soho-square.

Just published, price 2s.

WELCOME TO BRITISH HEROES ON THEIR RETURN FROM THE CRIMEA. Dedicated to the Army and Navy. Words and music written and composed by THOMAS BERRY. London: B. WILLIAMS, 11, Paternoster-row. Aberdeen: J. MARR, music-seller by special appointment to Her Majesty.

HENRY WHITE'S CATALOGUE of VOCAL and INSTRUMENTAL MUSIC, consisting of Elementary Works, Cathedral and other Sacred Music, English and Foreign Operas, Handel's Oratorios, &c. Flute Solos and Duets, Violin Solos and Duets, Trios, Quartets, Quintets, Septets, and Orchestral Music. Forwarded on receipt of one postage-stamp. London: H. WHITE, 337, Oxford-street.

SUNNY DAYS OF CHILDHOOD.—Popular Song, written by S. MULLEN, Esq. The Music composed by J. W. THRELWALL. Sung at all public and private concerts. Price 2s. post-free. London: H. WHITE, 337, Oxford-street.

DOVER EXPRESS GALOP.—Composed by T. BROWN, for the pianoforte, price 2s., orchestra, 2s. 6d., septet, 1s. 6d., post free. This popular Galop is performed at all the nobility's balls and theatres by the celebrated bands of Weippert, Adams, Laurent, Bosisio, Packer, and others. London: H. WHITE, 337, Oxford-street.

RECOLLECTIONS OF CHILDHOOD.—Four Songs from the German, as sung by Madame Rudersdorf.—No. 1, Mind your Book. No. 2, Paf-a-cake. No. 3, Lullaby. No. 4, Good Night. English words by JOHN OXFORD. Music by WILHELM TAUBERT. Price complete, 2s. 6d., sent post free. Published by Ewer and Co., 399, Oxford-street, sole publishers of the entire works of Mendelssohn.

"THE BUCCLEUCH POLKA."—Composed by EDWIN EDWARDS, and dedicated, by permission, to Lady Victoria Scott. Just published, price 2s. R. Cocks and Co., 6, New Burlington-street.

BEETHOVEN'S 32 SONATAS for PIANO, in two volumes, £1; Mozart's Pianoforte Works, in two volumes, £1. Carriage free. These are the most correct editions, and their low price excites general astonishment. GUSTAV SCHERMAN and Co., importers of foreign music and publishers, 86, Newgate-street.

THE COMPOSER'S HARMONIC TABLE. By Mrs. FERRY. A most valuable assistant in studying thorough bass, 2s. post free. J. SHEPHERD, Newgate-street.

Miscellaneous.

NEW PRINCIPLE in BANKING. Interest to Customers in Proportion to Profits.—Non-Liability of Customers secured by Royal Charter.

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Incorporated by Royal Charter. Chief Offices, Unity-buildings, Cannon-street, City. Leicester-square Branch, 1, New Coventry-street, Leicester-square. Capital, £200,000, £150,000 being paid up. Governor, J. J. MECHI, Esq., Tiptree-hall, Kelvedon, Essex.

TERMS OF BUSINESS. CURRENT ACCOUNTS.—Interest at the rate of 2 per cent. allowed on the minimum monthly balances, when the balance has not been below £300 at any time during the half-year; 1 per cent. when the balance is below £300. Accounts made up each half-year ending 30th of June and 31st of December. DEPOSIT ACCOUNTS.—Deposits from 4s upwards are received from persons residing either in London or the country. The interest runs at 1 per cent. under the rate of discount at the Bank of England. Money will be received on deposit for fixed periods at rates to be agreed upon.

By order,
GEORGE CHAMBERS, General Manager.

THEATRE ROYAL, ADELPHI.—(REBUILDING and ENLARGING).—Five per cent. per annum freehold security, with a bonus estimated at 4 per cent. per annum.

Sole Proprietor and Manager—Mr. Benj. Webster. Trustees—The Right Hon. Lord Tenterden; Charles Manby, Esq., C.E., F.R.S., &c.; and Chas. Dickens, Esq.

Architect—Thomas Henry Wyatt, Esq. Bankers—Messrs. Ransom, Bouverie, & Co., Pall Mall. Mr. Benjamin Webster, the sole proprietor and owner of the freehold of the Royal Adelphi Theatre, London, having lately purchased very extensive freehold property adjoining, has decided upon rebuilding and enlarging this theatre, which is acknowledged to be the finest and most valuable theatrical site in the metropolis.

For this purpose, in order to meet a portion of the consequent expenses, and induce a personal interest of the patrons of the drama in the undertaking, Mr. Webster has determined to issue a limited number of Debentures (not to exceed 50 at the most) to the public, bearing interest at 5 per cent. per annum, payable half-yearly, and secured upon the freehold of the Royal Adelphi Theatre, as well as upon the adjoining freehold above mentioned. Only applicants will be attended to who can give undoubted references of respectability. Each debenture to be £200, payable as follows:—£10 per cent. to be deposited on application for debenture or debentures, which will be returned, free of all charge, if no allotment is made; £250 on each debenture upon allotment, less the deposit; and the residue by monthly sums of £26, from the day of such allotment; which sums will bear interest at the rate aforesaid, from the time of their respective payments to Messrs. Ransom, Bouverie, and Co.

By way of bonus, each debenture is to be entitled to a free admission (annually transferable) to all parts of the theatre before the curtain, orchestra stalls, and private boxes excepted, which will admit the debenture holder, his or her nominee (to be of course of approved respectability), to every public performance throughout each year, commencing from the 29th of September.

The lowest yearly value of the free admission (being annually transferable, and upwards, on the average, of 300 performances in every twelvemonth) is estimated at £20, which would be 9 per cent. per annum on each debenture.

Prospectuses and forms may be had at the theatre, N.B. The theatre is to be constructed in iron, and rendered perfectly fire-proof, an additional security; and the plans, as soon as approved of by the Board of Works and the Lord Chamberlain, will be submitted for the inspection of the applicants.

THE ST. JAMES'S HALL COMPANY (Limited). Provisionally registered. Capital £40,000 in 4000 shares of £10 each, debenture £2 per share.

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The promoters of the present scheme propose to erect a Grand Hall, 134 feet by 60, and 60 feet in height, and two minor Halls, one 60 feet by 48, and the other 48 feet by 40, and 23 feet in height.

A site peculiarly eligible for the purpose has been secured, which will be held on lease direct from the Crown, for a term of 75 years; and the building will have the advantage of four distinct entrances, with frontages in Regent-street and Piccadilly.

Arrangements have also been made for the purchase of the adjoining property in Regent-street thus securing a third minor hall, 60 feet by 40, and about 30 feet high, together with other extensive premises, which it is proposed to convert into a restaurant of the first class, adjoining and communicating with the concert-rooms.

A deposit of 10s. per share upon the number of shares applied for must be made with the bankers of the Company, for which a voucher will be given, and which will be returned in full in case no allotment of shares shall be made. Applications for shares may be made to the Secretary, at the offices of the Company; or to Messrs. Field, Son, and Wood, stockbrokers, Warncourt, Throgmorton-street.

LONDON & NORTH WESTERN RAIL-

WAY.—MARCUS'S AUGUST EXCURSIONS.—From London to Liverpool, closed carriages, 17s.; first class, 37s.; Manchester or Huddersfield, 20s. and 37s.; Preston, 22s. 6d. and 40s.; Bangor or Conway, 22s. and 42s.; Shrewsbury or Wellington, 13s. and 27s. 6d.; Chester, 15s. and 33s.; Stafford, 13s. and 22s.; Birmingham, 9s. 6d. and 25s.; Wolverhampton, 10s. 6d. and 22s. 6d.; Coventry, 8s. and 18s. From the Euston-square Station, on Saturdays, August 16 and 23, at 10.30 a.m.; returning either on August 30 or September 6. Also to Dublin, 35s. and 63s., on the same days, at 6.20 a.m. Tickets, bills, and further information may be had of Mr. Stanley, Albert Hotel, Euston-grove, Euston-square; and of Henry R. Marcus, 254, Crosby-hall-chambers, 25, Bishopsgate-street, City.

HOLLOWAY'S PILLS an Indisputable

Remedy for Indigestion.—In the remotest districts of the United Kingdom the renown of these Pills is daily, indeed hourly, sustained. Mr. David Lewis, of Llangefelach, suffered severely from indigestion and consequent severe pains in the stomach for six months. The neighbouring medical men failing to cure him, he at length had recourse to Holloway's Pills, by the regular and persevering employment of which all his distressing and at times unbearable aches and pains were removed, and he is now perfectly cured.—Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

Exhibitions, &c.**CRYSTAL PALACE.—THE GREAT**

FOUNTAINS.—The NEXT DISPLAY of the entire system of WATERWORKS will take place on Saturday, August 16th, at half-past 4 in the afternoon.—The Palace will be opened at 12 at noon.—Admission as usual on Saturdays, viz., by season tickets, and on payment of 5s. Children under 12 years of age half-price. Trains will run at frequent intervals from the London-bridge Terminus.—Tickets, including conveyance by railway, may be obtained previously, and on the day, at the London-bridge Terminus, and at the Offices of the Railway Company, 43, Regent-circus, Piccadilly.

CRYSTAL PALACE.—FRIDAY

is NOW a SHILLING DAY.

CRYSTAL PALACE.—The CERAMIC

COURT, containing illustrations of pottery of ancient and modern manufacture, is NOW OPEN.

CRYSTAL PALACE.—The UPPER

FOUNTAINS are now PLAYING daily, at half-past 4, except on Fridays, when they play a quarter of an hour after the Concert.

CRYSTAL PALACE.—The PICTURE

GALLERY in the North Wing is now OPEN to the public. It comprises an extensive collection of pictures by living painters of all the schools of Europe. The prices may be learnt at the Gallery, on application to Mr. Mogford. G. GROVE, Secretary.

CREMORNE.—OPEN DAILY, 1s.

During the week, an entirely new Fairy Ballet of Action, entitled the Vine Dressers of Como; or the Fairy and the —. The Brothers Hutchinson in the Silver Globe Dance and Classical Gymnasium.—Dancing on the Monster Chinese Platform to the Great Cremorne Band—McCullum, the American Wonder. In the Cirque Oriental M. Henderson, as Le Fils de Fer Volant—Tanner's Troupe of Performing Dogs—Grand Vocal and Instrumental Concert.—The Illuminations on the usual scale of magnificence only to be found in these grounds.—Fireworks on the River Esplanade. Open on Sundays for promenade: admission free. Table d'hôte at Six, 2s. 6d. each. Tuesday and Wednesday, August 19 and 20, a grand Flower Show of Dahlias, Hollyhocks, Fruit, &c.

ROYAL SURREY THEATRE.—

Professor ANDERSON To-night.—The Final Farewell to London of the Great Wizard of the North.—Professor ANDERSON respectfully announces that he will take his final farewell previous to departing for Australia and California in a short series of representations of MAGIC and MYSTERY, with multitudinous novelties and entirely new apparatus. The Royal Surrey Theatre will be specially adapted for the occasion, and present an unusual appearance. The whole of Professor Anderson's attractive experiments will be unreservedly given to-night and during the week. Doors open at 7: commence at half-past 7. Boxes, 2s.; pit, 1s.; gallery, 6d.; private boxes, £1 1s. and £2.

LAST THREE WEEKS IN LONDON.—

Mr. W. S. WOODIN'S OLIO OF ODDITIES TO-NIGHT, and every evening at 8. Box-office open from 11 till 5. The above Entertainment has received novel additions, vocal and visual, including a new Loco-Joko-Motive-Lyric, entitled "Off by the Train," illustrated by numerous changes, facial, lingual, and corporal. Mr. W. S. Woodin as Mrs. Florence in the "Yankee Gal," with the songs of "Bobbing Around," and "Polly, won't you try me oh?"—Polygraphic Hall, King William-street, Charing-cross.

VOYAGE to the CRIMEA and back.—

Pictorial and Dioramic Tour of Europe, at the GREAT GLOBE, Leicester-square, at 12, 3, and 8.—Admission to the whole building, 1s.; children and schools, half-price.

PARIS.—PARISIANS AND THEIR

Pursuits, Baden, Black Forest, Caricature, rough Dioramic Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-street.

LOVE'S LUCUBRATIONS.—Regent

Gallery.—New Mutative Costumes.—New and Original Music.—New Appointments.—Novel Effects.—Eccentric Patchkettle Polka, by Miss Julia Warman, composed by Mr. Van Noorden—Ventriloquism Extraordinary, &c. Every evening at 8 (except Saturday); Saturday at 3. Stalls, 2s.; Area, 2s. Gallery, 1s. Tickets at Mitchell's Royal Library, 33, Old Bond-street; and at the Box-office, between 11 and 5.—Regent Gallery, 69, Quadrant, Regent-street.

MR. ALBERT SMITH'S MONT

BLANC, Holland, Up the Rhine, and Paris, is now OPEN every evening (except Saturday), at 8 o'clock. Stalls, which can be taken from a plan at the box-office, every day between 11 and 4, without any extra charge, 3s.; Area, 2s.; Gallery, 1s. The Morning Representations take place every Tuesday, Thursday, and Saturday, at 3 o'clock.—Egyptian-hall.

THE ZOOLOGICAL SOCIETY'S

GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d. The Band of the 2nd Life Guards will perform, by permission of Col. Williams, very Saturday, at 4 p.m.

PANORAMA of ST. PETERSBURGH

is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

GORDON CUMMING, THE LION

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge) 3s.—232, Piccadilly.

ROYAL POLYTECHNIC.—

The Lectures and Dissolving Views, as usual, from 12 till 5, and 7 till 10. For one week only, commencing Tuesday, the 22nd instant, Grand Exhibition of the Fac-simile of Raphael's Masterpiece of the School of Athens, painted by M. Paul Balze, on 700 feet of canvas, for the University of Virginia, U.S. This enormous Work of Art exhibited twice daily, between 10 and a quarter to 12, and 5 and a quarter to 7, and a Course of Five Lectures delivered thereon by W. A. Pratt, Esq., Virginia, U.S. The artist, M. Paul Balze, has been engaged sixteen years in copying Raphael's works. Admission to the picture, 1s.; or 3s. the course of five lectures. Children and Schools half-price.

MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—A full-length portrait model of WILLIAM PALMER is now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 o'clock in the morning till 10 at night.

Theatrical Announcements.**THEATRE ROYAL HAYMARKET.—**

THIS EVENING, to commence at 7 with the new and greatly successful comedy, in three acts, with new scenery by W. Calcott, Morris, and O'Connor, entitled SECOND LOVE. Characters by Mr. Buckstone, Mr. Howe, Mr. Compton, Miss Reynolds, Miss M. Oliver, and Mrs. E. Fitzwilliam. After which, the renowned Spanish Dancers, Perea Nena, Manuel Perez, and their unrivalled Company, in the new ballet of THE CAPTIVES; or, A Night in the Alhambra. With, for the first time at half-price, the comedy of MY WIFE'S DAUGHTER, in which Mr. Chippendale, Mr. Compton, Miss Talbot, Miss M. Oliver, Mrs. E. Fitzwilliam, and Miss Bella Copeland will appear. Concluding with THE SPANISH SERJEANT.

THEATRE ROYAL ADELPHI.—

Re-engagement of those popular American artistes, Mr. and Mrs. Barney Williams, the Irish Boy and Original Yankee Gal, and who will appear every evening.—Our Gal and Horn to good Luck every night.—THIS EVENING, URGENT PRIVATE AFFAIRS and MEDEA.—Mr. Wright every night. To conclude with BORN TO GOOD LUCK. Paddy O'Bafferty, Mr. Barney Williams, who will sing "The Flaming O'Flannigans," and dance an Irish jig. Re-appearance of Mr. B. Webster and Madame Celeste on Monday next in Like and Unlike.

ROYAL PRINCESS'S THEATRE.—

Last Week but Two of the Season.—THIS EVENING and during the week will be presented Shakespeare's play of THE WINTER'S TALE. Preceded by the new farce, in one act, entitled MUSIC HATH CHARMS.

Musical Instruments.

ORGAN for SALE.—The ORGAN of Lincoln's-Inn Chapel is now for SALE, at 100 guineas; to be removed at the expense of the purchaser between the 4th of August and the 1st of September. It contains two rows of keys, 18 stops, and was built by Flight and Robson, about 35 years ago. Apply at the Steward's office.

BISHOP and STARR, Organ Builders,

1, Lisson-grove, South, have for Sale several excellent Second-hand Organs, which must be disposed of immediately, to make room for the erection of new work. Descriptions will be forwarded on application.

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